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MAGAZINE OF MUSIC



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ON SATURDAY, FEBRUARY 27TH, will be published the first number of a new Weekly Musical Journal to be called **The World's**

"Musical Life."

A brilliant staff of contributors and correspondents has been secured, and the aim of the Editor will be to make "Musical Life" one of the brightest, most readable, and most instructive papers of its class. It will contain practical articles for the Student, critical articles for the Professional, and lively sketches for the Amateur and the general reader. Occasional illustrated interviews with leading Musicians will be published. There will be crisp notes on current topics, brisk correspondence, new musical anecdotes, a racily-written "Causerie," and other inviting features.

The News Department will be as full as the Editor can make it, and will include the entire field of musical activity, the aim being not so much to criticise performances as to record what is actually being done.

Reviews of Musical Books will be made a special feature, and here the plan will be to let readers know the contents of a book rather than to criticise those contents. In short, as Goldsmith puts it—"It will be more our business to exhibit the opinions of the learned than to controvert them." Reviews of new music will be undertaken in a novel way by a "Round Table" of competent critics.

Readers of "Musical Life" will be kept informed of what the other Musical Journals, at home and abroad, are saying on various subjects of interest. The American Musical Journals will receive special attention, and the leading French and German publications will also be dealt with. Short articles of special import will be reprinted from time to time.

There will be a department specially devoted to the interests of Organists and Choirmasters, in which organ recital programmes, programme annotations, specifications of new instruments, biographies and portraits of leading organists, notes on choir work, etc., etc., will be found. The Editor hopes to make this section unusually attractive to the large class for whom it is intended.

Competitions will be announced from time to time. See the first number for a novel theme.

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"MY DAY."

BARN DANCE.

STARGÄWAN WHÄTWÄR.

PIANO.

The musical score is written for piano and consists of six systems of staves. The first system includes dynamic markings: *marcato*, *rall.*, and *a tempo*. The second system continues the melody and accompaniment. The third and fourth systems each contain first and second endings, indicated by '1.' and '2.' above the staves. The fifth and sixth systems conclude the piece with a final cadence. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and various note values and rests.

TRIO.

1. 2.

sonore



HOLLY LEAVES.

Polka.

DOROTHY FANE.

Tempo di Polka.

PIANO.

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Tempo di Polka.' and the dynamics are marked 'PIANO.' and 'p'. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and chords. The first system includes a 'p' dynamic marking. The second system includes a 'p' dynamic marking. The third system includes a 'p' dynamic marking. The fourth system includes a 'p' dynamic marking. The fifth system includes a 'p' dynamic marking. The sixth system includes a 'p' dynamic marking.



Trio.
2nd time goes ad lib.



"THE BEE, THE LIZARD, AND THE MAN."

Words by
NINA F. LAYARD.

Music by
HILDA WALLER.

Allegro moderato.

VOICE. *mf*

PIANO. *mf*

1. There

1. came a bee to suck a bud, All on a sum-mer's day; ——— It
2. came a liz-ard to a wall, But the liz-ard did not stay; ——— It
3. came a man to woo a maid: She met him blithe and gay; ——— But he

cresc. *rall.*

1. ho-ver'd once, It ho-ver'd twice, And then it flew a-way, ——— And then it flew a-
2. ven-tured once, It ven-tured twice, And then it crawled a-way, ——— And then it crawled a-
3. kissed her once, He kissed her twice, And then he went a-way, ——— And then he went a-

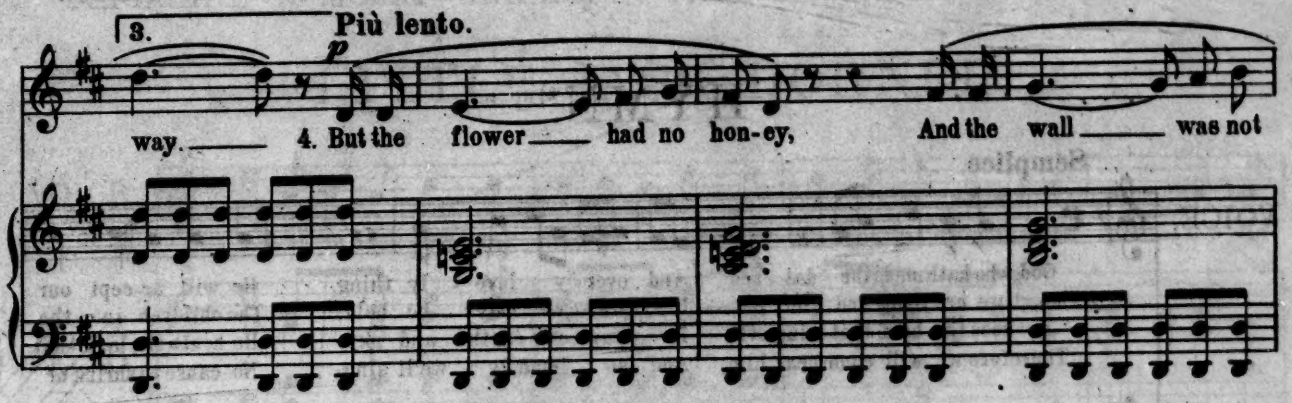
cresc. *rall.*

1. 2.

1. way. ——— 2. There
2. way. ——— 3. There

a tempo

3. *Più lento.*
way. 4. But the flower had no hon-ey, And the wall was not



sun-ny, And the maid had no mon-ey, And the maid had no



rall. mon-ey! *a tempo* Is - n't it fun-ny? But true, Is - n't it fun-ny? But



true, Is - n't it fun-ny? But true, But true.



HYMN.*)

Semplice.

VOICE.

God, who hath made the dai - ses And ever - y love - ly thing, He will ac - cept our
 Though we are young and sim - ple, *cresc.* In praise we may be bold; The children in the
 He sees the bird that wing - eth Its way o'er earth and sky; He hears the lark that
 Therefore we will come near him, And so - lemn - ly we'll sing; No cause to shrink or

PIANO.

prais - es, And heark - en while we sing. He says, though we are sim - ple, Though
 tem - ple He heard in days of old. *p* And if our hearts are hum - ble, He
 sing - eth Up in the heaven so high; But sees the hearts low breath - ings And
 fear him, We'll make our voi - ces ring, For in our tem - ple speak - ing, He


Tenderly.


ig - nor - ant we be, Suf - fer the lit - tle child - ren, And let them come to me.
 says to you and me: Suf - fer the lit - tle child - ren, And let them come to me.
 says well pleased to see: Suf - fer the lit - tle child - ren, And let them come to me.
 says to you and me: Suf - fer the lit - tle child - ren, And let them come to me.


* This Hymn may be sung as a Solo or as a Duet for Soprano & Tenor.

LITTLE JACK HORNER.

VOICE. 
Litt-le Jack Hor-ner Sat-in a cor-ner Eat-ing his Christ-mas pie— He

PIANO. 


put in his thumb And he took out a plum And said: what a good boy am I.



GLEAMINGS FROM THE CLASSICS FOR CHILDREN.

HEIDEN-RÖSLEIN.

FR. SCHUBERT.

Cantabile. 
PIANO. 



Slower. 

LIGHTLY TREAD.

JOHN SCOTLAND.

Andante.

TREBLE. *p* *cresc. mf* *p* *mf* *cresc.*
 Light-ly tread, 'tis hal-low'd ground, Hark! a-bove, be-low, a-round, Fai-ry bands their

2nd TREBLE. *p* *cresc. mf* *p* *mf* *cresc.*
 Light-ly tread, 'tis hal-low'd ground, Hark! a-bove, be-low, a-round, Fai-ry bands their

BASS. *p* *cresc. mf* *p* *mf* *cresc.*
 Light-ly tread, 'tis hal-low'd ground, Hark! a-bove, be-low, a-round, Fai-ry bands their

PIANOFORTE. *p* *grazioso* *cresc. mf* *p* *mf*
dim. *pp* *mf*
 vi-gils keep, While frail mor-tals sink to sleep. Gilds the

dim. *pp* *mf*
 vi-gils keep, While frail mor-tals sink to sleep. And the Moon with fee-ble rays Gilds the

dim. *pp* *mf*
 vi-gils keep, While frail mor-tals sink to sleep. And the Moon with fee-ble rays Gilds the

pp *pp* *pp*
 brook that bub-bling plays; As in murmurs soft it flows, Mu-sic meet for lo-vers' woes.

pp *pp* *pp*
 brook that bub-bling plays; As in murmurs soft it flows, Mu-sic meet for lo-vers' woes.

pp *pp* *pp*
 brook that bub-bling plays; As in murmurs soft it flows, Mu-sic meet for lo-vers' woes.

SELECTION OF IRISH MELODIES

for PIANO and VIOLIN.

Violin.

ALICE GIBSON.

"The Harp that once."



Allegro, "The Paidin Fionn."



Andante con espressione. "The Emigrants."



sul G

Allegro, "Fanny Power."



Allegro, "The sooldin"



pizz.

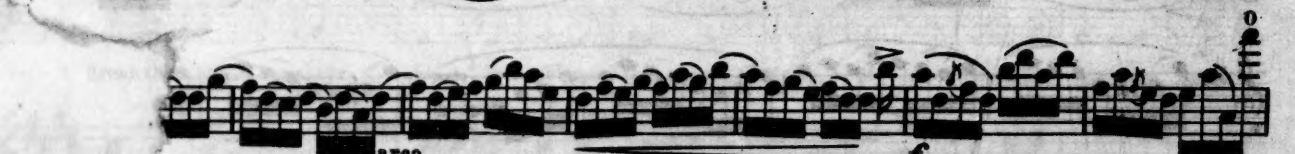
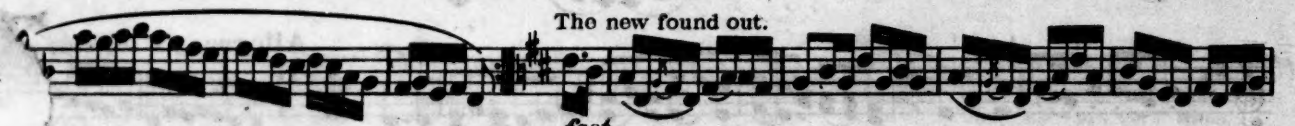


Violin.
col arco

Vivace. "The beauteous fair molly"



Miss Hamiltons Reel.



SELECTION OF IRISH MELODIES

for PIANO and VIOLIN.

ALICE GIBSON.

VIOLIN. "The Harp that once."

PIANO. *p* *cantabile* *accomp pp*

"The Paidin Fionn."
Allegro.

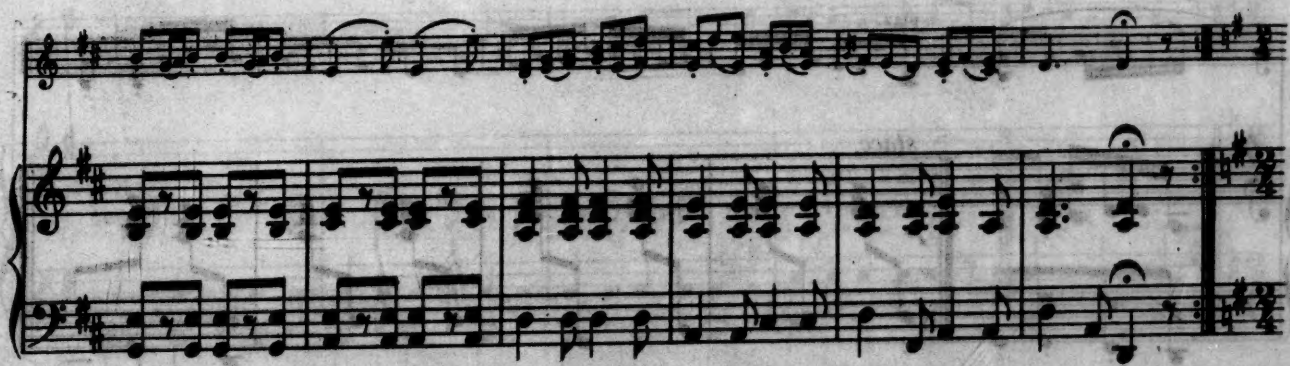
Musical score for "The Paidin Fionn." in 8/8 time, key of D major. The melody is in the treble clef, starting with a forte (f) dynamic. The piano accompaniment is in the bass clef, starting with a mezzo-forte (mf) dynamic. The piece features a lively, rhythmic melody with many eighth and sixteenth notes.

Continuation of the musical score for "The Paidin Fionn." in 8/8 time, key of D major. The melody continues in the treble clef, and the piano accompaniment continues in the bass clef. The piece maintains its lively, rhythmic character.

"The Emigrants."
Andante con espressione.
sul G.

Musical score for "The Emigrants." in 4/4 time, key of D major. The melody is in the treble clef, starting with a mezzo-forte (mf) dynamic. The piano accompaniment is in the bass clef, starting with a piano (pp) dynamic. The piece features a slow, expressive melody with many eighth and sixteenth notes.

Continuation of the musical score for "The Emigrants." in 4/4 time, key of D major. The melody continues in the treble clef, and the piano accompaniment continues in the bass clef. The piece maintains its slow, expressive character.



"The scolding wife."
Allegro.

The musical score is written for piano in 2/4 time, featuring a key signature of one sharp (F#). It consists of four systems of music, each with a single treble and bass staff joined by a brace. The first system begins with the instruction *sempre stacc.* above the treble staff. The melody in the treble staff is characterized by frequent slurs and eighth-note patterns. The piano accompaniment in the bass staff consists of chords and single notes, often with slurs. The second and third systems continue this pattern, with the treble staff featuring more complex rhythmic figures and the bass staff providing harmonic support. The fourth system introduces a change in articulation, with the instruction *pizz.* (pizzicato) above the treble staff and *stacc.* (staccato) above the bass staff. The bass staff also begins with a *p* (piano) dynamic marking. The piece concludes with a final cadence in the bass staff.



"Planxty Maguire."
Allegro.





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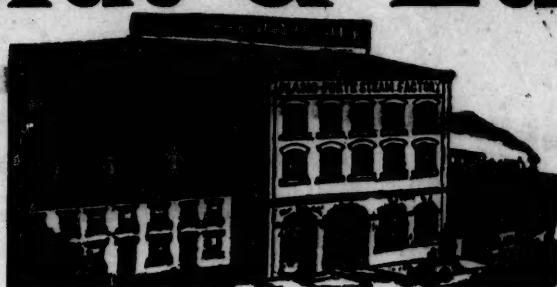
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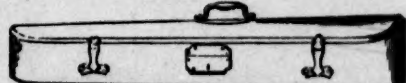
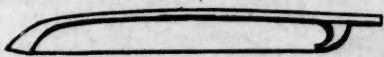
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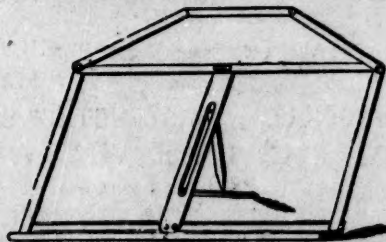
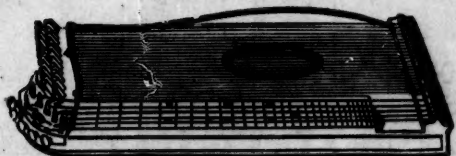
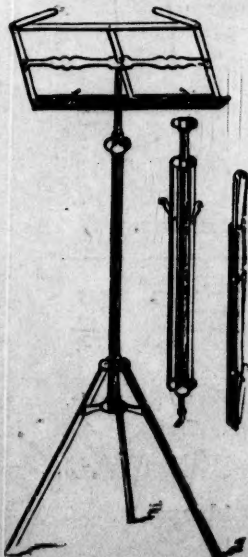
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